

THE EAST ARCHITECTS NEWSPAPER

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THREE TOWERS ADD TO THE FUN ON CONEY ISLAND BOARDWALK

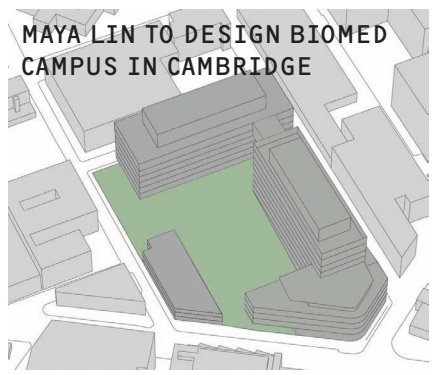
RIDING HIGH

A new proposal for Coney Island seeks to anchor the west end of the boardwalk with nearly 500,000 square feet of mixed-use development called Ocean Dreams. The three residential towers with over 400 market rate condos, range from 14 to 22 stories and rest atop 25,000 square feet of retail and 400 parking spaces. Dattner Architects joined Cooper Robertson in designing the project in 2007, but Dattner took the lead after Red Apple Real Estate became owner in 2008. Red Apple, led by Gristedes supermarket magnate John Catsimatidis, ramped up a 2005 plan that many thought dead in the water. **continued on page 12**



TORD BOONTJE'S STITCHED COLLECTION AND MORE FROM MILAN. SEE PAGE 22

COURTESY MOROSO



MAYA LIN TO DESIGN BIOMED CAMPUS IN CAMBRIDGE

IN GOOD COMPANY

Neighboring Maki, Gehry, Aalto, Pei, and Holl, New York artist and architect Maya Lin will be the latest in a long line of world-class designers to build on MIT turf in Cambridge, MA. The new buildings won't house further education offices or studios, however, but have been leased from the institution to create a new campus for biomedical **continued on page 18**

DESIGN ISSUE

FOR THE 50TH ANNIVERSARY OF THE MILAN FURNITURE FAIR, AN BROUGHT BACK 50 SMART AND INSPIRING NEW DESIGNS. PLUS AN ICFF PREVIEW OF OFF-SITE HIGHLIGHTS. SEE PAGES 22-26

CONTENTS	09	URBACH DECAMPS
	28	EAMES OPUS
	34	A VISIT TO VANNA VENTURI
	05	EAVESDROP
	27	DIARY
	30	MARKETPLACE



FUTURE FULL OF FERRIES

Walt Whitman wrote of New York ferries: "On the ferry-boats the hundreds and hundreds that cross, returning home, are more curious to me than you suppose." But finally there are more recent eyes on the business of getting people cross the river. Expanded East River Ferry service is set to launch in early June with a new ferry terminal hub designed by Kennedy & Violich planned for East 34th Street opening next year. Both are part of a New York City Economic Development Corporation (NYCEDC) pilot program and a practical component to City Planning's recently released Vision 2020 waterfront plan. But lost in the tide of initiatives announced on March 14, the NYCEDC's Comprehensive Citywide Ferry **continued on page 20**



PLANS TO REOPEN NYC'S OLDEST BRIDGE APPROVED

MIND THE GAP

Nearly 165 years after opening to citywide fanfare, the High Bridge is one step closer to regaining its former prominence—though

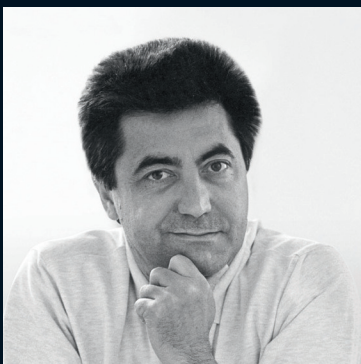
not, some say, its former beauty. In a public hearing on April 5, the New York City Landmarks Preservation Commission (LPC) considered an application to rehabilitate and reopen the city's oldest existing bridge, which was built in 1848 to extend the Old Croton Aqueduct across the Harlem River. Following its construction, the High Bridge quickly became a popular attraction for New York City residents who thronged to promenade across its scenic span. The bridge was celebrated for decades as a vital link between the Bronx and Manhattan and a picturesque symbol of the aqueduct's role in bringing water to the city. Although declared a city landmark in 1970, the bridge was closed to the public soon afterward and currently lies in disrepair behind locked doors and barbed wire. **continued on page 10**

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DESIGN CURRENCY

The International Furniture Fair in Milan is a huge affair, attracting design talents, design makers, design dreamers, schemers, and trackers from all corners of the world who believe it is essential to their professions to be in the know about the most current matters of design. Few American architects seem to attend, which is curious given what an inquisitive and competitive bunch they usually are.

Even in a year when the slow economy has taken its toll on one of Italy's largest and most profitable industries—furniture manufacturing is several times larger than the fashion business—innovations were on display. From the almost affordably engineer-able (organic LEDs) to the fringe of discovery (proto-plastics from insect resin), the fair thrives on possibilities made relevant. Fair newcomers 3M Architectural Markets showed off their research in developing a new delivery system that collects natural light from rooftops and then channels it to the deepest interior spaces. Stay tuned. Italcementi was there, too, touting a new formula for its smog-eating cement that's even whiter than before—Richard Meier briefly appeared almost ecstatic.

There are always eye-opening things to see. And what's equally impressive, the audience is whole-heartedly appreciative.

Crowds throng the fairgrounds by the thousands to check out market-ready and prototype pieces. At outside events known for agenda-setting concepts, hundreds more seek out the chance to see, for instance, German designer Werner Aisslinger's installation of "the first monobloc chair made of natural fibers," a sculpted throne of felt arranged alongside a ram chomping on hay. There was the great innovator Ingo Mauer's towering moss and living coral chandelier for a client's private chapel cum banquet hall and Shigeru Ban's meticulously-wrought paper house, created to show off a new collection of determined-to-be classics from Hermes—with assorted Jean Michel Frank reproductions mixed in to guarantee the highest level.

No doubt about it, many Italian furnishings are a luxury and not likely to show up in the average conference room or corporate lobby, spaces in America that are both more budget-conscious and conservative about image.

Still, seeing so much inventive design and the vast sea of people who cannot get enough of it raises a disturbing awareness of what we can expect back home—a confidence gap between the aggressive shaping and resourceful materials that American architects put into their buildings and the banal, two-dimensional furnishings with which they fill them.

Italy is enamored of good design and to spend a week there breathing in that devotion is a visceral reminder of how much design can do. There's no need to assume that because the furniture may be too avant-garde for most practical purposes that the fair has nothing to offer. If creativity, quality, and innovation matter to an architect, there's no place better to find it in abundance. **JULIE V. IOVINE**

FIRM TO DESIGN NEW ARTS
CENTER AT STANFORD UNIVERSITY

Westward Ho! for DS+R

Diller Scofidio + Renfro has prevailed yet again. On Thursday, Stanford University announced that it had picked the firm to design a new 90,000-square-foot arts structure, the Burton and Deedee McMurtry Building. No designs were released. Jhaelen Eli, the firm's director of business development, said in an email, "We're at the very beginning of the process, in the programming phase." The price tag has also not yet been finalized, though the building's namesakes have chipped in \$30 million.

After sending out an RFQ last summer, Stanford chose the architects from a shortlist of 15 firms, which was narrowed down to two: DS+R and Ennead Architects. "Diller Scofidio + Renfro see themselves as artists, and that is particularly important at this moment on this campus," said Nancy Troy, chair of the department of art and art history.

The new building will house the university's art and art history department, including programs in studio art, film and media studies, and documentary film, which are currently dispersed in various buildings across campus. The architects of record will be Boora Architects of Portland, OR.

"One of the important goals was to bring all the programs together but also to make sure that we had the very best facility that we could provide to move the arts forward on campus," said Matthew Tiewes, executive director of arts programs at Stanford. The building is part of the Stanford Arts Initiative, a broader campaign to raise the university's profile in the arts. The initiative has raised \$250 million to date to bring in new faculty, programming, and buildings—including the Bing Concert Hall by Ennead Architects, currently under construction nearby.

DS+R comes to the project after receiving positive reviews for Brown University's Creative Arts Center, a performing arts building with a 200-seat recital hall, which opened in February. In California DS+R was recently selected to design a new home for the Berkeley Art Museum/ Pacific Film Archives and was on the shortlist for SFMOMA's expansion. They are also designing The Broad, Eli Broad's new contemporary art museum in downtown Los Angeles.

The new building will be located in back of the Cantor Art Center, Stanford's art museum, and not far from the university's most prominent work of modern architecture, the James H. Clark Center by Foster and Partners, completed in 2003. Groundbreaking for the DS+R building is expected to take place in 2012.

LYDIA LEE

CORRECTIONS

In the article "Talking Heads," AN06_04.06.11, a reference to the Streets Project at the Institute of Architecture and Urban Studies should have stated that HUD supported the project through to its completion, resulting ultimately in the book *On Streets*, edited by Stanford Anderson and published by MIT Press, not that HUD

withdrew funding from the project.

The article "Bad Implants," AN07_04.20.11, incorrectly attributed a quote to Ellen Ryan; the quote should have been attributed to Regina Myer, president of Brooklyn Bridge Park Development Corporation. Councilmember Steve Levin's last name has

no 'e' at the end. The two towers at Pier 6 are not 30 stories, but 15 and 31 stories.

In the article "16 Acres, 10 Years, Two Voids, First Fruits," AN07_04.20.11, the length of each side of the void pools was incorrectly stated as 1600 feet. The void pools are 192 feet on each side.

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NO LOVE LOST

Frank Gehry appeared in a recent *60 Minutes* segment about Eli Broad, staying just long enough to call the venture philanthropist “a control freak.” The piece reviewed the duo’s checkered client-architect relationship: before hiring, firing, and rehiring Gehry to design **Disney Hall**, Broad asked Gehry to design his house, then fired him for taking too long. “I didn’t want to do it,” said Gehry. “I just told him I didn’t like him. He said, ‘You’ll learn to like me.’” Nope.

PRICE OF A TAG

Meanwhile, the new **Zaha Hadid** museum Broad is bankrolling on the campus of Michigan State University has been tagged. “A circular face with two red, wavy lines coming from its sides” was painted in five locations around the construction site and will cost \$1,000 to remove, reports Michigan’s *State News*. Maybe it’s just a Midwest graffiti artist trying to get the money bag’s attention: the philanthropist sponsored *Art in the Streets* at LA’s Museum of Contemporary Art.

DUBIOUS DISTINCTION

A Federal grant of \$1 million that would have gone to LA’s most blighted downtown neighborhoods has been directed instead to the LA office of **Gensler**. According to an irate *LA Weekly*, the so-called federal community-development block grant will be spent by the 2,800-strong architectural firm “to create a hip, new atmosphere for its relocated employees at the ‘jewel box,’ a three-story building” near City National Plaza. Mayor Villaraigosa argues that the money deposited with Gensler will be well spent on job creation. At last, a mayor who sees architects as candidates for the neediest care.

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Enrique Norten’s design for a mixed-use development in D.C.’s Northwest.



COURTESY EASTBANC

TEN ARQUITECTOS JOINS FOSTER IN BRINGING ARCHITECTURE TO D.C.

RAISING CAPITAL

Two new Enrique Norten buildings on city-owned property in the West End neighborhood of Washington, D.C. introduce high-profile design to an area more accustomed to Georgian politesse. The West End Library on L Street and the two-story fire station on M Street have been developed by DC-based Eastbanc. Updated designs reflecting community input were presented to the local Advisory Neighborhood Committee on April 25, showing the two as tall mixed-use buildings with the proposed library slated to accommodate retail space, a coffee shop, a parking lot, and 174 residential units, while the proposed fire station building will have five stories of affordable housing and a squash court.

In keeping with Norten’s minimalist aesthetic, both projects utilize energy-efficient glass, and have simple box footprints. The library features bays protruding from the facade and exterior louvers that block heat from entering the building, shaped with the architect’s signature asymmetrical contours. Solar shades, a green roof and wastewater management strategies respond to the community’s demand for sustainability.

Commissioning a world-renowned architect was key for the developer, who specializes in high-end mixed-use projects. According to Eastbanc’s Benjamin Sonnet, the firm approached Norten having seen his renderings for the Brooklyn Public Library for the Performing Arts and his work in New York and Mexico City.

“In comparison, it was unlike most things we’ve seen before in the District,” he explained.

Norten’s West End project joins Norman Foster’s CityCenterDC, a ten-acre mixed-use development at the former convention center, as one of two new developments in the city by internationally-known architects. “Compared to New York or London, [name brand architecture] hasn’t been key,” remarked Sonnet, observing that DC’s height restrictions can limit creativity, not to mention the city’s prevailing practical streak.

Updated plans for the library reflect feedback from 60 community meetings. Though community members originally expressed concern about the height of the library, Mary Mottershead, vice president at Eastbanc, explained that the main change addressed the placement of the bays, in response to immediate neighbors concerned about their distance from the projections. Community members also prioritized public access to the library, and larger condo units to attract long-term residents, rather than nearby, possibly party-prone Georgetown students.

Eastbanc is no stranger either to the West End or to creative mixed-use, having developed the Ritz-Carlton and 22West, a development that incorporates an Exxon Mobil station into a luxury condominium, just to the east of the library. Both the library and the fire station parcels have been on the firm’s radar for a decade. Citing the neighborhood’s proximity to downtown and Georgetown, Mottershead said, “We envision it as a mixed use area with office buildings and hotels. It’s at a tipping balance that allows it to be a really nice residential area, too.”

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MAX FLATOW

One of the most prominent design elements at JBF LTD, a temporary restaurant in Chelsea Market, is a giant “dining calendar” that marks the passing of days until this pop-up goes poof. The James Beard Foundation partnered with architect James Biber on JBF LTD—limited being the key word—a restaurant whose lifespan coincides with the Beard Foundation’s annual awards ceremony. Biber has created a space that reminds potential diners just how urgent it is that you eat there before it’s gone. Four long communal tables, as well as the windows and the waiters’ shirts, are filled with calendar numbers that are crossed out for every day that passes. But the temporary nature of the restaurant also posed a design challenge: the 4,000-square-foot space, a former clothing store, could not be altered in any permanent way. Biber’s answer was to create a “modern insert in the rustic space to provide the contrast and excitement,” transforming it with strategic use of products from IKEA, McMaster, and Bulbs.com (including dozens of strands of Christmas tree lights). The resulting black and white color scheme offers a cool contrast to the warm exposed brick walls of Chelsea Market. **ALYSSA NORDHAUSER**

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TAWNY CHAIN WEAVE. PHOTO: VICTOR SCHRAGER

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Waterfront Shuffle

Buffalo's historic inner harbor waterfront has changed radically over the past century. The terminus of the legendary Erie Canal was buried, the site filled in, and the Buffalo Memorial Auditorium built on top. A soaring 75-foot tall highway sliced the city off from the water. Now, Buffalo is poised to remake its waterfront with newly approved plans to restore the canal to a 12-acre, walkable, mixed-use neighborhood.

In 2005, the Erie Canal Harbor Development Corporation (ECHDC) was formed to jumpstart multiple developments on the waterfront. Preliminary ground work began on the site bounded by Main Street, Marine Drive, Pearl Street, and Lower Terrace following the demolition of the auditorium in 2008. After a series of public events

and workshops, the ECHDC approved plans on April 12 to restore the original street grid and canal alignment with construction of the canal ready to begin this fall. "We've done so much work already," said Erich Weyant, communications director for the ECHDC. "The block is stabilized and shovel ready."

"The canal project is part of a trend of reclaiming waterfronts across the country," said Hilary Bertsch of EE&K, a Perkins Eastman company, who is overseeing the design. "We're pulling the waterfront into the city and celebrating the canal."

Situated on a complex, layered site with fifteen feet of grade change, plans call for the canal's original layout to be restored as a two-foot-deep pool above the massive, buried sewer. The new canal ranges in width from 60- to

100-feet and will be spanned by a series of pedestrian bridges. In fair weather, small boats will have access to the water and a large ice-skating rink will be set up in the winter.

Once the canal infrastructure is complete at the end of 2012, future phases will rebuild the street grid and build up the surrounding land. These cobbled streets will form the framework for a mix of public and private development including a market, hotel, retail space, a visitors center, and a transit hub, although the development concept is still evolving.

Renderings show a dense mix of traditional styles that echo the architecture of the lost mid-19th century neighborhood. "We're still looking at this as an early concept," said Bertsch. "Paying tribute to the site's history is important, but we can't lose sight of today's realities." While the canal design is complete, the architecture that surrounds it is evolving and could offer a more modern aesthetic.

Funding for the project's infrastructure is already in place, said Bertsch. "We're hoping this is going to roll right along and not sit long between phases. Buffalo started with a boom—with the Erie Canal and Olmsted parkways. If we rebuild the infrastructure, development will come." **BRANDEN KLAYKO**

SVA INTRODUCES TWO NEW DEGREES

GET WITH THE PROGRAM

Good design can be a catalyst for change. Or at least that is the message of two new graduate programs—Products of Design and Design for Social Innovation—at the School of Visual Arts in New York City. Both are two-year MFA programs that aim to educate designers about how they function in and relate to the world in which they practice.

"We know that we can't keep making stuff the way we're making it, so we can't keep teaching design students the way we've been teaching them," said Allan Chochinov, chair of the Products of Design program. Products of Design will focus on exploring the meaning and the role of objects in contemporary culture and finding new approaches to antiquated methods of design. Chochinov said the program will "sensitize designers to the power that they have," by training them to be strategic agents of change who have the capacity and tools to challenge people's assumptions about what design is. "Design is not all about

problem-solving, it is also the business of creating value," said Chochinov, adding that "not all design situations call for a design answer."

The curriculum is still in development, but Chochinov wants students not only to gain project experience through hands-on learning but also to cultivate a professional point of view. In addition to Chochinov, who is also the founder the website Core 77, other faculty includes author Rob Walker, Julie Lasky of *Change Observer*, MoMA curator Paola Antonelli, and Bill Moggridge, director of the Cooper-Hewitt National Design Museum.

In Design for Social Innovation, SVA's second new MFA program, students will explore how industrial design can make the world a better and more sustainable place. The curriculum addresses design in the context of broad social issues like poverty, health and aging, women's rights, agriculture, social justice, community development, sustainability, education, and fair trade. Chaired by Cheryl Heller, a communications designer who has concentrated on working with social entrepreneurs, the program's diverse faculty includes ethnographer Marc Rettig, anthropologist Tracy Brandenburg, and conservation biologist Mary Corliss Pearl, among others.

Both programs will begin in the fall of 2012. **AN**

EDGY CURATOR LEAVES SFMOMA FOR UNKNOWN TERRITORY



COURTESY SFMOMA

URBACH EXITS

On April 5 SFMOMA Curator of Architecture and Design Henry Urbach announced that he would end his nearly five-year tenure at the museum. In an interview Urbach expressed gratitude for the opportunity but indicated that he was ready to move on.

"I feel with this suite of shows, and the almost 450 objects that I've been able to bring into the collection, this chapter has come to a timely and graceful close," he said. "At this point what I'm really excited about is drawing upon what I've learned here and taking my project—which is to try and develop fresh, compelling ways for people to encounter architecture and design—into a new context that offers a different set of opportunities and constraints. Many opportunities have come my way that I have not been able to explore because of my very full-time work."

SFMOMA was the first museum on the West Coast to establish a department of architecture and design, in 1983. Before taking over from Joseph Rosa in 2006, Urbach ran his own gallery in Manhattan for nine years, Henry Urbach Architecture, which was known for edgy architectural and art exhibitions. Arriving at SFMOMA, he started with an Olafur Eliasson exhibit in 2008, which featured an ice-encased car kept frozen in a special gallery. Other Urbach exhibits include *Cut: Revealing the Section*, which explored the section cut through architecture and artworks, and the first solo exhibition of the speculations of J. Mayer

H., a Berlin architecture firm. For *How Wine Became Modern: Design + Wine 1976 to Now*, Urbach collaborated with Diller Scofidio + Renfro. In the fall 2010 issue of Log magazine, Urbach wrote about his "post-object" approach to exhibitions, where objects are simply part of a larger experience that unfolds over space and time.

"I'm eager to finish my book on installation architecture along with other pending projects," Urbach said in an email to AN. When asked where he planned to go next, he replied, "New York, my home from 1984 to 2006, will always be HQ, so that's a strong contender. I also have some thoughts about what may be possible in LA."

The design community in San Francisco is still reacting to the news. "It's a great loss," said one local architect. "Henry's tenure at SFMOMA sets the bar higher for curatorial vision and exhibition design, beyond traditional frameworks of the art historical survey, retrospective, and other familiar forms of museum experience," said Cary Bernstein, a San Francisco architect and chair of SFMOMA's Architecture + Design Forum. "It is never just about the 'stuff' in the gallery for him, but the deliberate engagement with the 'stuff' that is equally important to unlock its meaning."

"I have tremendous respect for what he accomplished, in particular his inventive attitude about how museum spaces themselves can become immersive architectural experiences—he used the language of architecture and design to exhibit architecture and design," said David Meckel, Director of Research and Planning at San Francisco's California College of the Arts.

Urbach had not been a particularly visible figure in San Francisco. Said one insider, "People generally thought he was an improvement over his predecessor, but I'm not sure he did such a good job at building relationships with the community." The department has three other employees, and the search has not yet been opened for a successor. **LL**



COURTESY RYERSON UNIVERSITY

UNVEILED

RYERSON UNIVERSITY STUDENT LEARNING CENTER

In search of a civic presence on Toronto's busy Yonge Street, Ryerson University has selected Snøhetta's New York office and Toronto-based Zeidler Partnership Architects to design a bold mixed-use Student Learning Center. The eight-story structure will mix passive and active academic uses with street-level retail and serve as a hub of academic life at the university.

Of an entry that warps up and over the retail space on Yonge Street, Michael Cotton of Snøhetta said, "We studied how to incorporate retail without interfering with the student identity of the building." The solution was to step the retail space below grade, allowing the entrance to maintain a more intimate dialogue with the street.

Inside, a faceted ceiling of custom-molded

architectural terra cotta of reflective blue rises over a grand staircase. With the feeling of a domed space, the lobby connects to an existing library and study spaces on upper floors.

"There are no books in the new building," Cotton said. "It's a social space about studying, learning, and collaborating."

This interplay of introverted study and open collaborative spaces forms the program core. "The notion that learning is a static, solitary activity is outmoded," said Craig Dykers, Snøhetta co-founder, in a press statement. "It is also vitally important to create places where people can more actively seek knowledge."

Natural light is regulated through a fritted glass skin of varying densities to create distinct interior atmospheres. "The pattern varies and is like cloud cover," explained Cotton. "Every time someone visits the building it will be a little different." Using a custom-printing technique, the frit design won't include any repeating elements.

Expected to earn LEED Silver certification, the student center will incorporate a rainwater collection system and a green roof. The building is scheduled to begin construction later this year with an anticipated completion date in the winter of 2014. **BK**

Architect: Snøhetta with Zeidler Architects
Client: Ryerson University
Location: Toronto, Ontario
Completion: 2014

GRASS ROUTES



Creating green space in New York is not always a walk in the park. Challenged with drawing activity to its campus from 65th Street, **Lincoln Center** commissioned **Diller Scofidio + Renfro** and **FXFOWLE** to design a restaurant that would allow street life and arts events to come together, enlivening pedestrian paths while adding valuable public space. The team's unique solution was an elegant parabolic-roofed pavilion that grows out of the Center's plaza, creating a lawn for those who wish to lounge, and a canopy for those who wish to lunch. Steel's slender, lightweight profile made the project possible by enabling the structure to bear on existing foundations, a new stage among many that give the performing arts center its life.

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THE ARCHITECT'S NEWSPAPER MAY 4, 2011



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ROBIN KEY LANDSCAPE ARCHITECTS

SMALL FIRM GETS BUSY DESIGNING PRO BONO GARDEN IN BRONX

GIVE AND GET

As with much of the industry, 2009 was a slow year for Robin Key Landscape Architecture, but an email from the volunteer organization designNYC piqued the designers' interest. Established in 2009 to bring communities, non-profits, and city agencies into closer connection with good design, designNYC was seeking pro bono designers for an "intergenerational garden" for senior residents at a new affordable housing development called Serviam Gardens, which sits beside Mt. Saint Ursula, an all-girl Catholic high school in the Fordham Bedford section of the Bronx. "We wanted to make good use of our time," said Key, and so rather than twittling thumbs, the staff of

four took on the project.

The firm held meetings with the community to assess the desires of residents, whose diverse backgrounds ranged from the Virgin Islands to the Korean peninsula; gardening was familiar to at least half. "When we came on board the residents were fairly new," recalled Key. "They really hadn't had an opportunity to meet each other, and this really opened up a conversation. It brought out a lot of stories of where they come from."

As with the apartment building, designed by OCV Architects, the garden includes several community "rooms." "There are lots of nooks and crannies where you can spend the day. We wanted to create gathering spaces

where students and residents could garden together," said Key. Twenty thousand square feet make up the garden, with 7,000 feet set aside for a rooftop garden. OCV principal, John Coogan donated several hours to make the rooftop garden a reality.

The cost, about \$1 million, was absorbed by a host of foundations, lenders, and equity investors, including the Home Depot Foundation and Enterprise Community Partners. The city kicked in funds through several housing organizations.

Rosanna Vierra, senior project manager for the developer, the Fordham Bedford Housing Corporation, foresees volunteer opportunities for the Ursula students, such as spring planting and fall harvesting. She's also exploring the possibility of engaging the New York Botanical Garden to provide gardening lessons.

Asked if she'd do volunteer her services again for a project of this size, Key hesitated. "It was a really big project for pro bono, maybe bigger than any of us realized," she admitted. "But as a small firm with four people, if we were competing, we may not have gotten it. Now we can show that we can compete, so we have gotten as much as we've given." **TOM STOELKER**

MIND THE GAP continued from front page

The rehabilitation design stems from the New York City Department of Parks and Recreation's 2006 announcement that the High Bridge would reopen as part of the PlaNYC initiative. At the LPC hearing, members of the design team offered a history of the structure as the context for their proposal. As Meisha Hunter, a senior preservationist at Li/Saltzman Architects, emphasized, "This bridge has been inextricably linked with a history of modification and change," most notably the 1928 replacement of five of its masonry arches with a single steel arch to facilitate navigation of the Harlem River. It will also join two other recent and well-received elevated walkways in the area—New York's High Line and Walkway Over Hudson in Poughkeepsie.

Plans for the new project, due for completion in 2013, include a physical restoration and the installation of access ramps, viewing platforms, and lighting. For many community members, the major point of contention is an eight-foot cable mesh fence that would run the bridge's span. The design team defended the fence as necessary for public safety and crime prevention, primarily by preventing people from jumping or throwing objects from the bridge. However, opponents believe this addition would be unnecessarily tall, and fear it would overwhelm the bridge's historic appearance and spoil its river views.

Several community representatives attending the hearing spoke against this

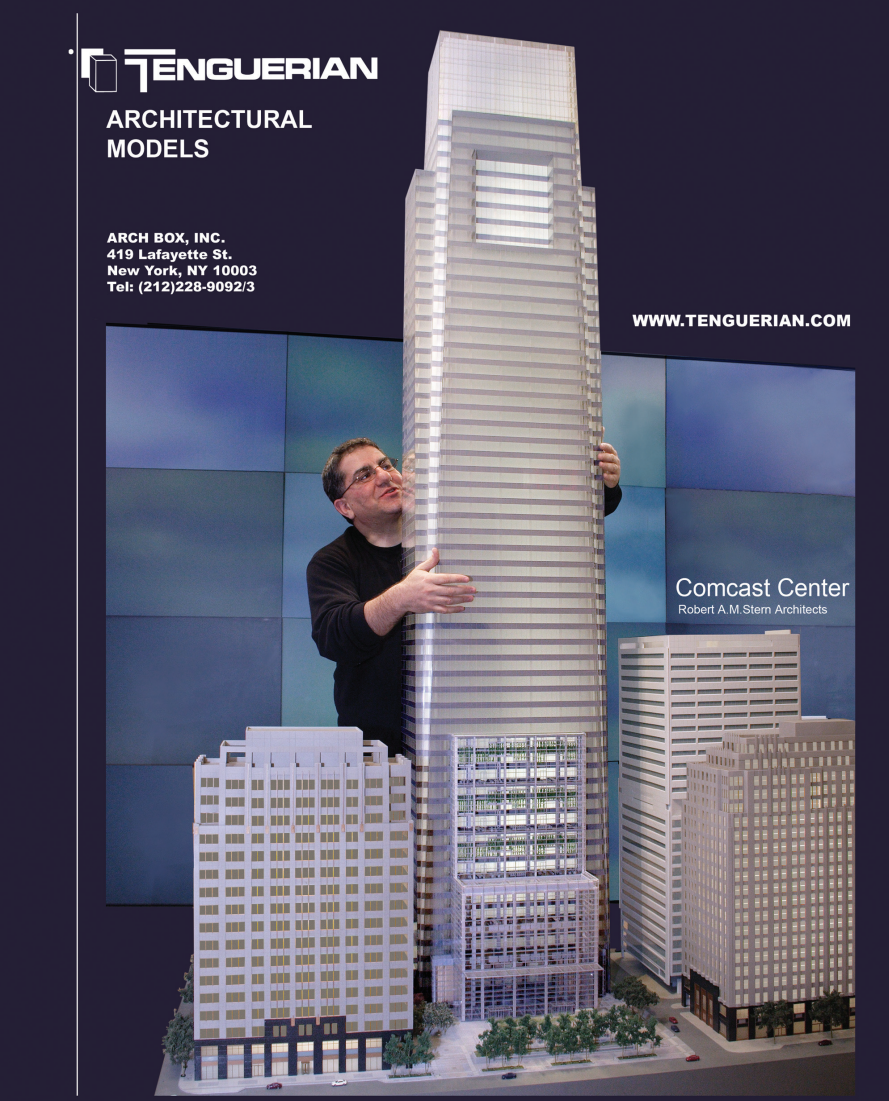
element of the design, which Ebenezer Smith, district manager of Community Board 12, declared "insulting." Rather than preventing misconduct, he said, the fence would alienate tourists by inadvertently suggesting the presence of criminal activity.

Charlotte Fahn, a member of Friends of the Old Croton Aqueduct (FOCA), agreed. "The best way to have security on this bridge is to draw more people," noting that the best way to draw more people "is to have great unimpeded views," she testified.

While several commissioners expressed similar concerns, the general consensus of the LPC was that the fence's potential reversibility makes up for any perceived shortcomings, and the priority should be reopening the bridge as soon as possible. Ultimately, the LPC approved the plans with a vote of seven to one.

For Robert Kornfeld, an architect who testified on behalf of FOCA and the Historic Districts Council for the High Bridge plans, the hearing was bittersweet. "We're a hundred percent for this project. No one's trying to bog it down," he said, but he was "surprised" that the LPC was not willing to consider tweaking the fence design for the sake of preserving the views that once drew crowds to the bridge. "After all the work we've done to advocate, it'd really be a shame to see it desecrated in order to make it accessible."

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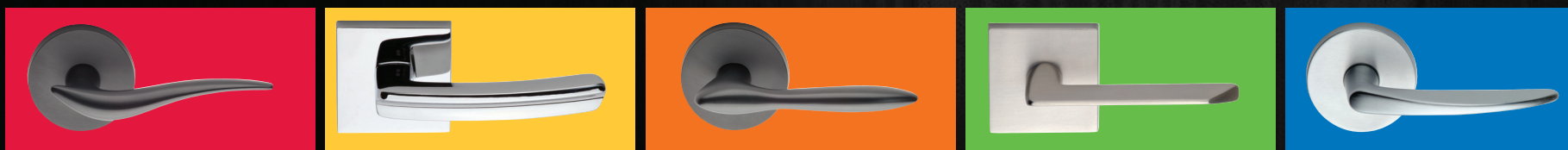
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NYU EXHIBIT WANTS TO EXPLAIN EXPANSION PLANS



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NYU & YOU

Inspired by the memory of Soho's vibrant gallery-loft scene, architect James Sanders has designed NYU Open House, a new public space for New York University on La Guardia Place. Situated just two doors down from the AIA's Center for Architecture, the space occupies a 3,000-square-foot former bookstore, where an open plan functions as a rotating gallery and a 72-seat event space.

As its name implies, community outreach was at the heart of the project. NYU Open House is "a place for civic engagement, and a means of opening a dialogue between an academic institution and its urban setting," explained Sanders. Along one wall of the space is a 2x4-designed permanent exhibition called *A University of the City: NYU in NYC*,

1831–2031 dedicated to the university's controversial expansion plans.

"We're trying to get better at creating community," said Lynne Brown, a senior vice president at the university. "We're making a concerted effort to make our spaces more open and contribute to the streetscape." The space became available when NYU's Stern bookstore relocated with a year left on its lease. NYU Open House officially opened last October, and Brown said it will remain open through the fall.

Because of the temporary nature of the space, the project was executed on a modest budget. "We didn't have enough money for architecture," joked Sanders. "Instead, we emphasized the art installations." For the facade, he framed the

large plate glass windows in blue-gray paint, setting off the warm white walls visible within. Cast-iron columns bisect the fifty-foot-wide space and establish a rhythm and armature for organizing the floor plan. Around the perimeter, large angled panels recalling artist easels are attached to the painted brick walls, offering a more intimate scale to the gallery's soaring ceilings. Rows of aluminum light fixtures with wooden valences provide indirect lighting.

"We were trying to find a consistency of language so the space doesn't feel like a million different pieces," said Sanders. To help differentiate the space for different programmatic requirements, Sanders installed free-standing panels that pivot on aluminum poles, offering the ability to define a variety of flexible spaces. Sanders says the kinetic nature of the panels allows the space to have a sense of "choreography."

With the interior spaces complete, Sanders said one more thing needed to be done. "We wanted something to push out into the public realm," he said. Sanders' finishing touch was a horizontal teak canopy that hovers over the sidewalk entrance and glows at night with uplighting. "It really creates a zone of warmth on the sidewalk," he said. **BK**

RIDING HIGH continued from front page

The site sits between the bright lights of the entertainment district and Sea Gate, a quiet gated community at the end of the island, and across from several rent-subsidized towers, ranging from 14 to 19 stories.

For years, school buses parked at the two oceanfront lots between West 34th and West 36th Street, Surf Avenue and the boardwalk. As plans for the heart of the island exploded, the sleepy western end didn't get much attention. That began to change in 2005 when City Planning agreed to rezone the area then owned by Ocean Dreams LLC. Instead of a 40 foot height limit with an FAR of 1.25, new zoning allowed for a 70 foot limit and an FAR of 3.0. More than 300 apartments were planned for two seven-story buildings with 88 parking spaces and no retail.

Now Red Apple is seeking to change the zoning once again. In the new plan, the smallest tower, which houses an enclosed parking garage, would rise to 142 feet.

"The design has more of a residential and urban quality that is a mix of masonry brick and mason wall," said William Stein, a principle at Dattner and lead architect for the project. "We're far enough away to not have to address the downtown honky tonk." Lee Weintraub Landscape Architects will unify the two plots by adding winding ramps among a dune-like landscape that merges the boardwalk with the ends of 36th and 37th

Streets. The landscaping will buffer the smaller building from the boardwalk but will stop short of wrapping around the larger plot in order to make room for retail. "We've really tried to develop a very site specific project," said Nick Hockens of Greenberg Traurig, the attorneys representing Red Apple. "For sure there's a potential for retail on the boardwalk. One of the things from a planning perspective is it provides another anchor, but at the other end [of the island]."

The new plan calls for the condos to be sold at market rate, and a commercial overlay allows for retail—including a supermarket—to line Surf Avenue. Details of projected costs for the project and for the market rate condos have yet to be released, but in 2005 City Planning documents show pre-crash estimates for the condos at \$350,000 to \$600,000.

"Subsidized housing surrounds the site, that's why we think this kind of density and bulk is appropriate," said Stein. "A lot of nearby buildings are towers in the park, so we're trying to create an urban presence."

The land-review process began in late March, and the plan goes before Community Board 13's Land Use Committee on April 27. Members of the community have yet to see the proposal, but if all approvals go through, shovels could be in the sand early next year. **TS**



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RICHARD MEIER'S FIRST PROJECTS IN LATIN AMERICA FOR W HOTELS



a nightclub, fitness center, restaurant, and beach club, is scattered across the site. The various buildings and inter-connecting paths will rest on stilts or small manmade islands to preserve water-flow across the marshy site. "We were thinking about the infinite horizon," Yeon said. "The architectural object punctures the horizon line. There's a tension between the natural and the manmade."

Visitors will enter the hotel after proceeding down a straight path with a linear fountain. A free-form wall beyond the path encloses the conference center and creates a kind of private garden. Through a living wall, visitors will enter the open-air lobby with views out to the pool and the beach beyond. Rooms face the ocean, either straight on or at a 45-degree angle and feature large outdoor porches. "The idea is a kind of floating city," Murcia said.

The combination of hard, pure architectural geometries with looser, more picturesque landscape paths and features is unusual for Meier. "The site requires something very special," Duhko said. The firm expects the project to open in 2014. **ALAN G. BRAKE**

FLYING DOWN TO MEXICO

Richard Meier has been tapped to design two new W hotels in Mexico, with a couple of office towers thrown in. The W Santa Fe is located in Mexico City, part of a complex of three Meier-designed towers. The W Retreat Kenai is the centerpiece of a resort on a pristine beachfront site on the Riviera Maya. Both Starwood projects were

co-developed with locals
ALHEL and GIM Desarrollos,
and are the Pritzker-prize
winner's first projects in Latin
America.

The W Santa Fe is part of The Liberty Plaza development that overlooks a nature preserve on the periphery of the city. It will be one of the first LEED certified projects in Mexico City. The entire

complex will also include two interconnected office buildings, bridged by a conference center. The towers will be clad in ultra clear glass with a white metal screen on the southern side. "The screen will make the building appear more white, more solid," said Dukho Yeon, an associate partner with Richard Meier & Partners.

Together the three buildings follow the curved contour of the street, creating a faceted street wall. The north office building is notched out at the top to create a large, inset multi-story porch. W Santa Fe, located in the southernmost building, is highly articulated at street level, with an extended cantilevered entrance portico, and a large conference center suspended over the double height lobby. Outdoor areas overlooking

the wildlife refuge are also notched into the building, which will most likely include a VIP bar. "We wanted to create an urban approach to the building, something that relates at street level," said Guillermo Murcia, an associate at Meier.

The W Kenai is a complex composition of floating planes and meandering paths set in a lush landscape of low mangroves. The project, which includes 180 rooms,

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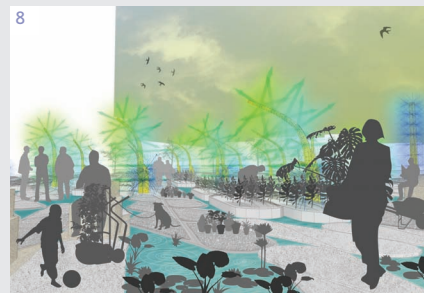
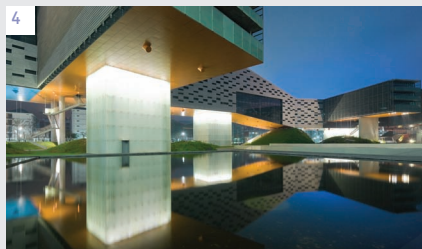
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HONORS



Springtime means awards season for architects and designers. In March, the American Academy of Arts and Letters honored several architects, including partners Mack Scogin and Merrill Elam, William E. Massie, Julie Vandenberg Snow, Sylvia Lavin, and Anthony Vidler. Meanwhile, the Architectural League Prize celebrated the young talents (within ten years of graduation) in design and architecture under this year's theme, "It's Different." And the AIA New York Chapter added an exciting twist to its annual Design Awards this year: a "Best in Show" honor from among all the winners.

Open to New York City projects or projects designed by New York-based architects, the AIA NY's awards attracted over 400 entries, from which the diligent jury chose 38 honor or merit winners across four categories: architecture, interiors, urban design, and un-built work

(projects must have been completed or, in the cases of un-built work and urban design, initiated after January 2006). The jury evaluated projects on exemplary originality and technical innovation, and also for a strong sense of place, of ecology, of history, or of purpose as an integral part of demonstrated design excellence.

Best in Show was handpicked by AIA NY President Margaret Castillo, and the laurels went not to one firm but to one mega-project: Lincoln Center, which picked up honor awards in three of the four categories.

The Lincoln Center projects will be part of a special Best in Show exhibition in the Center for Architecture's Helfand Spotlight gallery through early May. The full AIA NY 2011 Design Awards Exhibition will remain on view through June 25. Here's a sampling of the winners.

CINDY YEWON CHUN

1. DILLER SCOFIDIO + RENFRO, FXFOWLE ARCHITECTS, AND BEYER BLINDER BELLE ARCHITECTS & PLANNERS
Urban Design Honor Award
Lincoln Center Public Spaces
New York, NY

2. SAA / STAN ALLEN ARCHITECT, W.B. HUANG ARCHITECTS & PLANNERS
Architecture Merit Award
Taichung InfoBox
Taichung, Taiwan

3. ARCHITECT: JAMES CORNER FIELD OPERATIONS
Urban Design Honor Award
Project: Qianhai Water City
Location: Shenzhen, China

4. STEVEN HOLL ARCHITECTS, CCDDI - CHINA CONSTRUCTION DESIGN INTERNATIONAL
Architecture Honor Award
Horizontal Skyscraper: Vanke Center
Shenzhen, China

5. DEAN/WOLF ARCHITECTS
Interiors Honor Award
Inverted Warehouse/Townhouse
New York, NY

6. JOEL SANDERS ARCHITECT
Unbuilt Work Merit Award
LGBT Retirement Community
Palm Springs, CA

7. WXY ARCHITECTURE + URBAN DESIGN, LOCAL PROJECTS
Interiors Merit Award
NYC Information Center
New York, NY

8. PHILIP LEE WORKSHOP
Unbuilt Work Merit Award
Just Add Water: A Proposal for the NYC Shaft Sites
New York, NY

1, 4: IWAN BAAH; 2: WEI MING YUAN; 3: JAMES CORNER FIELD OPERATIONS; 5, 7: PAUL WARCHOL; 6: JOEL SANDERS ARCHITECT; 8: PHILIP LEE, HEIDI WERNER & NICK GIULIANO

The site of Novartis' new biomedical campus in Cambridge.



IN GOOD COMPANY continued from front page research giant Novartis.

The east campus, which sits directly opposite Novartis' existing Cambridge headquarters, is currently awaiting planning permission from the Cambridge city council. Though well received at a planning presen-

tation earlier this year, it is not yet clear whether the proposal will get a green light, since the design requires two zoning laws to be changed: one to permit an increase in maximum height from 120 feet to 140 feet, and another to increase the gross floor area from 415,250 square

feet to 528,500 square feet. "We are optimistic to complete the process at the end of 2011," said Jeff Lockwood, Executive Director of Communications at Novartis. The proposed campus, which includes two new research and lab buildings and the renovation of MIT's N24

block, will wrap around the corner plot just north of MIT and dip from 140 ft at the north end to 80 ft on the southern edge.

"Lin will design the first building and really set the overall look and feel of the rest of the site," said Lockwood. A second architect, yet to be appointed, will design the second building, "so it won't be one hand," Lin said in a recent presentation. Though not the company's first such foray into excellent design—its recently completed Basel site rivals MIT's own campus with a who's who list of famous architects—the choice of Lin, who gained fame in 1981 for her design of the Vietnam Memorial in D.C. while still a graduate at Yale, is an enlightened decision by Novartis. Her elegant and considered work, focusing on ecological design and sculpture sets her apart from many architects and designers currently peppering the surrounding MIT campus. Thomas Sieniewicz of Chan Krieger NBBJ's Harvard Square office, who is collaborating with Lin, spoke of her as "incredibly sensitive to

site and place."

As just one of many leases by MIT's extensive real estate office, MIT Investment Management Company (MITIM), it also positions the project in a favorable light with the city council. Although nothing has been confirmed about the planned green courtyard space, its community-driven approach speaks directly to the Cambridge city council, which has recently taken umbrage with MIT's plan to revitalize Kendall Square. Quoted in the *Tech*, MIT's newspaper, councilmember Kenneth Reeves said: "We're being developed by entities whose bottom line is profit, not people or ease of access."

However, Steve Marsh, MITIM's managing director believes that "the big motivation behind this is growing the innovation culture in Cambridge." Indeed, this sentiment is reflected in the number of research-based companies, which have made the city their home and where Novartis intends to encourage an "innovation ecosystem." Good design is a good start. **GWEN WEBBER**

COURTESY MITIM

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THE ARCHITECT'S NEWSPAPER MAY 4, 2011



The deck of the proposed
34th Street Ferry Pier.

COURTESY KENNEDY & VIOLICH

A FUTURE FOR FERRIES continued from front page
Study slipped under the radar.

The study takes a hard look at the viability of ferry services throughout the New York region and attempts to make sense of the various routes already in existence, which, if mapped one atop the other, look like a platter of spaghetti. Besides the 21 million annual Staten Island ferry riders, there are more than 10 million traveling back and forth from New Jersey alone. The report attempts to sift through the “plethora of agencies overseeing various aspects of the ferry service,” including the Port Authority, the DOT (both NYC’s and New Jersey’s), the FTA, the Coast Guard, and the Army Corps of Engineers, to name a few. Pros and cons for several governance approaches get play, such as centralized control on the order of the Port Authority, the MTA, or the DOT. A local ferry district akin to a BID is one suggestion, but doing nothing at all gets equal play.

Julie Wood, a spokesperson for NYCEDC, said that the pilot program and the report stand apart. “There’s a common sense link,” she said. “But there’s no formal connection.” The report’s goal is to be comprehensive not visionary. It delves into

neighborhoods far beyond the East River. But along the way, the wheat separates from the chaff. A ferry going from Coney Island to Midtown, it notes, takes 10 to 20 minutes longer than the subway, but a Greenpoint commuter going to Lower Manhattan saves 15 to 20 minutes by ferry. Not surprisingly, the report finds the East River corridor “most promising” for establishing regular routes.

At \$5.50 one way, the trip costs about the same as commuter express buses. The route connects East 34th Street and Wall Street in Manhattan to Long Island City, then Greenpoint, North and South Williamsburg, DUMBO, and Atlantic Avenue in Brooklyn. The inclusion of a Friday jaunt to Governor’s Island during the warmer months conjures an interesting proposition found in the study that deals with integrating commuter service with recreational uses. The report suggests diverging tour boats during rush hour to serve the commuter needs, then bumping up traffic to destinations like Governors Island and Brooklyn Bridge Park during weekends. The merging of programmatic uses could fall into other categories as well, such as emergency evacuation.

Mayor Bloomberg and Council Speaker Quinn have shown significant support for the pilot program, but it will be up to the next mayor and speaker to determine the fate of the program. Some wonder if a Commissioner of Water Transport might also make sense. To be sure, many outside the administration will continue to push for a focus on coordinated service. “I absolutely think it’s viable,” said Roland Lewis, president of the Metropolitan Waterfront Alliance. “The operating subsidies are reasonable. Plus, the track and the repair work on the Hudson and East River are minimal.”

TS

AT DEADLINE

UP, UP, AND AWAY

The cost of Santiago Calatrava’s winged PATH station at the World Trade Center is about to take off once again. From a readjusted figure of \$3.44 billion back in February (up from \$3.2 billion), *The Record* reports that the new figure has bumped up again, to \$3.8 billion. With a projected completion date set for March 2015 the new hub will transport Jersey travelers to 13 subway lines within its 800,000 square feet.

GIMME SHELTER

The Board of Standards and Appeals shot down arguments from the Chelsea Flatiron Coalition to halt the Bowery Residents Committee from moving a new homeless shelter to West 25th Street. With the new digs down the street from Madison Square Park good to go, the charity has already set their sights on a new site in Brooklyn where they plan to open a 200-bed shelter in Greenpoint.

POPULAR PARAMETRICS

Decisions by the Landmarks Preservation Commission can be dumbfounding. In short order, Morris Adjmi got sent back to the drawing boards for the third time, asked to scale back his twisted tower atop a 1938 moderne building next to the High Line in the Gansevoort Market Historic District. Many on the board questioned the appropriateness, even though it sits within shouting distance of the LPC approved glass oculus atop Diane von Furstenberg’s building. A week later, the commission unanimously went gaga over SYSTEMarchitect’s parametric design for a Tribeca townhouse. The braided flame-like brick facade made the cut despite stiff opposition from Community Board 1. Go figure.

GETTING SCHOOLED

In an effort to appease the naysayers, the developer Two Trees has agreed to build a 300-seat public school at the base of their controversial 17-story multi-use building in DUMBO. With neighborhood groups lining up to take pot shots at a structure they say will block views of the world famous bridge, the firm said they’d be willing to absorb the costs of building the school. Local pols are happy, but the community remains unconvinced.

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THE ARCHITECT'S NEWSPAPER MAY 4, 2011



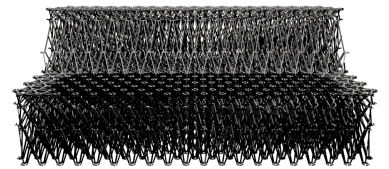
HORSE
BY DANIEL R. WHITENECK
EXHIBITED AT SPAZIO ROSSANA ORLANDI
A surreal table with hand-cast iron hooves, laminated plywood legs, and coated foam upper torso.
www.danielwhiteneck.com



FLIP FLOP STORY
BY DIEDERIK SCHNEEMANN
STUDIO SCHNEEMANN
Used flip flops wash up by the thousands on East African shores and are collected by the Uniqueco Foundation. Dutch designer Schneemann makes lamps and objects out of them.
www.studioschneemann.com



PIANA
BY DAVID CHIPPERFIELD
ALESSI
Smartly engineered, multi-colored folding chair made of polypropylene with glass fibre in many colors.
www.alesi.com



XXXX_SOFA
BY YUYA USHIDA
AHREND
Assembled without tools from eight recycled plastic units (pipes, rings and studs), this two- or three-seater sofa expands, concertina-style.
www.ahrend.com



DOMUS CHAIR
BY ILMARI TAPIOVAARA
ARTEK
From a collection designed by the Finnish master in the 1940s and now reintroduced.
www.artek.fi



POLARIS
BY FREDERIC GOORIS
ALESSILUX
Part of a new collection of seven LED bulbs with a lot of personality.
www.alesi.com



POH
BY RAPHAEL NAVOT
CAPPELLINI
It's table, bench, and sculpture in wood by a new designer to watch.
www.cappellini.it



REN BY NEMO
BY YASUTOSHI MIFUNE
CASSINA LIGHTING
Three cones support stacked wooden discs that can be adjusted for different lighting effects.
www.nemo.cassina.it



SFATTO
BY FRANCESCO BINFARÈ
EDRA
It looks loose as a shar-pei puppy, feels like a cloud. Available in a range of suede, leather, and tapestry fabrics.
www.edra.com



ARMCHAIR 4801
BY JOE COLOMBO
KARTELL
A reissue of the iconic Colombo piece first designed in the Sixties. Then the curves were in wood, now it's all plastic.
www.kartell.it



STOOL
BY FERNANDO & HUMBERTO CAMPANA
KLEIN KAROO
Malleable ostrich leather covers a small foldable stool that also comes in acid green and pink.
www.kleinkaroo.com



SELLIER CHAIR
BY DENIS MONTEL
HERMES
As is their custom, Hermes turns exquisitely crafted leather into high-luxe furnishings.
www.hermes.com

POWERS OF 50



PEBBLE
BY BENJAMIN HUBERT
DE VORM

Easy to assemble and ship, a seating collection of chairs and stools with oak legs and pebble-smooth recycled plastic seats.
www.devorm.nl



PAVO REAL
BY PATRICIA URQUIOLA
DRIADE

Outdoor rattan furniture exotic in scale, detail and craftsmanship.
www.driade.com



TUBO LED
FONTANAARTE

A borosilicate glass tube reveals and celebrates finned heat sink of anodized metal. Available in 1, 2, or 3-tube versions.
www.fontanaarte.it



LOUNGER ROUND
BY CHRISTOPHE PILLET
EMU

Long lines and deep molding express the essence of outdoor comfort in a black or white chaise.
www.emu.it



KELVIN LED GREEN
BY ANTONIO CITTERIO
WITH TOAN NGUYEN
FLOS

A desk lamp with a green sensor. A brush of the hand and it detects ambient light, adjusting accordingly.
www.flos.com



CHOUCHIN
BY IONNA VAUTRIN
FOSCARINI

With the Japanese name and shape of a traditional bamboo lantern, now made of opaque lacquered blown glass in olive, burnt orange or grey.
www.foscarini.com



FELIX
BY WILLIAM SAWAYA
SAWAYA & MORONI

Indoors or outdoors, kitchen or reception area, this steel bench is meant to conjure Pierre Chareau.
www.sawayamoroni.com



TOOL BOXES
LINE DEPPING

Danish design from 1978, a stack of drawers made of solid ash within a lacquered steel frame.
www.linedepping.dk



TIDE
BY ZAHA HADID
MAGIS

It's a bookcase and shelf any way you arrange it; but not free standing.
www.magisdesign.com



COMFORTABLE
JEAN-MICHEL FRANK COLLECTION
HERMES

The classic armchair comes in leather, of course, but natural sheepskin speaks more to the name.
www.hermes.com



BRICK PLAN
BY ROCK WANG WITH
PEI-ZE CHEN
YII

The marriage of Taiwan craft and design brings forth an improbably delicate concrete and brick vase and bowl collection.
www.yiidesign.com



BALANCE
BY LAKIYA WEAVERS OF
THE NEGEV
BCXSY

Hand-woven area rugs by Bedouin artisans using the wool of desert sheep through an initiative by the non-profit organization, Sidreh.
www.bcsy.com

COURTESY RESPECTIVE MANUFACTURERS

**OUR PICK OF THE MOST USEFULLY INTRIGUING FROM
THE INTERNATIONAL FURNITURE FAIR IN MILAN.**

THE ARCHITECT'S NEWSPAPER MAY 4, 2011



MUTATED PANELS
RICHARD MEIER WITH ITALCEMENTI AND STYL-COMP GROUP
 INTERNI MUTANT ARCHITECTURE & DESIGN
 An installation beautifully expressing the plasticity of this self-cleaning high-tech cement that now can be made an even whiter white.
www.internimagazine.it



BELISAIRE
BY CHRISTIAN LACROIX
 SICIS
 The fashion designer went for opulence galore in a collection inspired by Byzantine mosaics.
www.sicis.com



B2_LIGHT FIELDS LED
ZUMTOBEL
 An LED light series noted for its uniform intensity and glare control presented in a discreet aluminum-frame panel.
www.zumtobel.com



ANIMAL|MINERAL
BY VALERIE DEKEYSER
 EXHIBITED AT
 SPAZIO ROSSANA ORLANDI
 A series of steel pendant lights lined with high texture materials, including peacock pelts, horsehair, and iron dust "sable."
www.dekeyserdesign.com



ETCH
BY TOM DIXON
 FLASH FACTORY
 Geodesic-inspired pendant of etched brass plates is digitally manufactured in a process borrowed from electronic production.
www.tomdixon.net



LED BIOLITE
BY MAKIO HASUIKE
 YAMAGIWA
 Extreme flexibility in arm and head, this sculptural desk lamp is made of extruded aluminum.
www.yamagiwausa.com



FRED
BY ROBERTO LAZZERONI
 POLTRONA FRAU
 Elegantly-detailed desk with saddle leather top and solid ash frame.
www.frauusa.com



VIENNA
BY JEAN NOUVEL
 WITTMANN
 A modular collection originally designed for the Sofitel Hotel in Vienna; available in leather, suede and 100% "scuba" black from Kvadrat
www.wittmann.at



TIP TON
BY EDWARD BARBER & JAY OSGERBY
 VITRA
 Ingeniously designed to tick forward to an ergonomic position for desk work or tuck back to relax, the chair is also made of 100 percent recyclable material.
www.vitra.com



ROTHKO TERRA
BY CARLOTTA DE BEVILACQUA
 ARTEMIDE
 Triangular in plan, a light column offering a full chromatic scale of 40W LED to match any Rothko-esque mood.
www.artemide.com



LAYER
BY ARIK LEVY
 VICCARBE
 Acoustic panels made of foam not fabric that come in two sizes and depths to be layered in a pattern.
www.viccarbe.com



ADHOC STORAGE
BY BRUNO FATTORINI & PARTNERS
 ZANOTTA
 Flexible storage units made of light sheet metal with open compartments in red, yellow, or anthracite and closed sections with discreet folding doors.
www.zanotta.it



PETITE GIGUE
BY FRANÇOIS AZAMBOURG
 MOUSTACHE
 Constructed with the efficiency of a boat with beveled edge and hollow legs. In natural oak, red or black lacquered oak.
www.moustache.fr

I Saloni, the annual orgy of furnishings, celebrated its 50th anniversary this year. And along with the expected round-up of avant-garde teasers, sumptuous stunners, and thoughtfully recyclable ingenuities, there was a full spectrum of highly-sophisticated lighting designs that transformed LED solutions from dreary requisites to exciting options.

With over 2,500 exhibitors, every one of the 321,320 visitors who pile into the swoopy 2.2 million-square-foot exhibition



FORTEPIANO
BY RODOLFO DORDONI
MOLTENI & C

A modular system that can extend vertically or horizontally in matt lacquer, wood, and steel aluminum. www.molteni.it



STORY VASE
BY LOBOLILE XIMBA, KISHWEPI SITOLE, BEAUTY NDOLOVU WITH FRONT EDITIONS IN CRAFT

Made in collaboration with South African craftspeople beading their stories into hand-blown Swedish glass by Front. www.editionsincraft.com



ENDLESS
BY JASON MILLER
ROLL & HILL

Modular lighting system made of white glass sections with metal bracing in straight and bent components. www.rollandhill.com



HAIKU SOFA
GAM FRATESI

Danish design from 1975, a small sofa with a hard exterior enclosing soft inner upholstery. www.gamfratesi.com



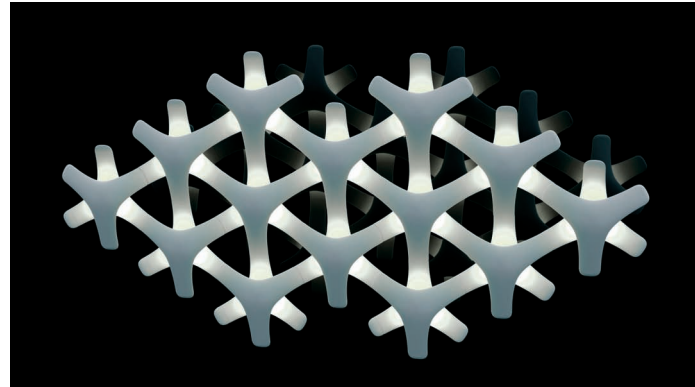
VELIERO
BY FRANCO ALBINI
CASSINA

Bookcase designed by Albini for his home in 1939 and an instant icon of Italian design once it dressed the cover of *Domus* in 1941. www.cassina.it



H371
BY LEON KRIER
FUSITAL

Door handle made of brass with chrome or satin chrome finish. www.vallivalli-us.com



SYNPASE
BY FRANCISCO GOMEZ PAZ
LUCEPLAN

The Argentinean designer's translation of the atomic leap rendered in luminous polycarbonate configurations. www.luceplan.com



111 NAVY CHAIR
EMECO

The famous metal chair now comes in colorful plastic; each made from 111 plastic recycled bottles. A joint venture with Coca Cola. www.emeco.net



ZARTAN
BY PHILIPPE STARCK
WITH QUITLET
MAGIS

With a seat made of hemp and legs from corn husks, this chair prototype is said to be still too fragile for use. www.magisdesign.com



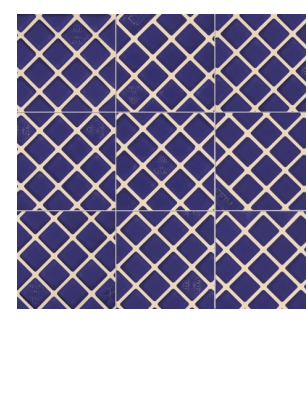
3M SUNLIGHT DELIVERY SYSTEM
BY 3M ARCHITECTURAL MARKETS DEPARTMENT

A newly developed system that tracks, catches and delivers full spectrum daylight throughout interior spaces. www.3MArchitecturalMarkets.com



LANDSCAPE
BY JEFFREY BERNETT
B & B ITALIA

A classic chaise introduced with a rocking base, with Kvadrat coverings. www.bebitalia.com



BESIDES
BY MASSIMILIANO ADAMI
REFIN STUDIO

Porcelain stoneware tile with structural interest and material texture. www.studio.refin.it



MAGIC HOLE
BY PHILIPPE STARCK WITH
EUGENI QUITLLET
KARTELL

Made for outdoors and available as an armchair or two-seater with contrasting "pocket" colors. www.kartell.it

COURTESY RESPECTIVE MANUFACTURERS

hall—or track down the hundreds of other displays sequestered in fresco-flaking palazzi, chic courtyards, retooled factories, and drafty warehouses around the city—can find their own selection of favorites. We decided to spotlight a solid 50, basing our choice on our own quixotic standards: technical interest, elegance without fuss, knowing wit, and ecological smarts. We tore through the halls and pounded the pavement until our heels broke in hopes of bringing back some lasting winners. JULIE V. IOVINE

DURING ICFF WEEK, THREE DESIGN-SAVVY OUTPOSTS SHOWCASE THE YOUNG, THE TALENTED, AND THE TALKATIVE. BY KATHERINE FUNG



COURTESY OF RESPECTIVE EVENT ORGANIZERS



ON THE TOWN

Clockwise from top: Typographic furniture from Tabisso at WantedDesign; the WantedDesign exhibition space in Chelsea's Terminal Warehouse; French designer Olivier Dolle and his Biblio bookshelf; The Lantern by 718 Made in Brooklyn; Vivian Chiu's Chair Within Chair Within Chair; Table by Fort Standard in NoHo Design District; ExpoTENTial celebrates "city moments."

NOHO DESIGN DISTRICT

When curatorial consultants Jill Singer and Monica Khemsurov of Sight Unseen set out to create a satellite ICFF event in 2009, NoHo struck the pair as the perfect destination. The neighborhood was home to emerging talent, legendary artists like Robert Mapplethorpe, Frank Stella, and Chuck Close, and such architectural highlights as Herzog and deMeuron's Bond St. condo. Inspired by the Meatpacking District Initiative, the former *I.D.* editors along with Maria Cristina Rueda from Uhuru Design collaborated with local businesses to create a four-day festival of pop-up shops, exhibitions, talks, parties and performances. Now in its second year, the NoHo Design District promises new venues and more blocks. Sight Unseen will present McMasterpieces, an exhibition that invites designers to create a new object constructed with parts from the McMaster-Carr catalog, an under-the-desk resource used almost universally by American designers to create prototypes. In line with the event's mission of incubating emerging talent, showroom

Relative Space on Bond will present a show of young Berlin designers, and the American Design Club will present "Use Me: Functional Designs for the New America," a show of products with the ability to do one thing extremely well, designed by promising young designers from all over. Sight Unseen will also host NoHo Next, its annual showcase of young designers which will include the latest furniture collections from Iacoli & McAllister, Jonah Takagi, RO/LU, Brendan Ravenhill, Fort Standard, and four designers from RISD's furniture design program. www.nohodesigndistrict.com

WANTEDDESIGN NYC

WantedDesign brings designers, craftsmen, and editors together to showcase and discuss design in Chelsea's historic Terminal Warehouse Building. The three-day event, sponsored by *Dwell* magazine, promises conversations with movers and shakers in design and architecture, along with crafts demonstrations, the launch of a new furniture label, and products from established

companies. In a live collaboration, crafters LMC, Gohard Gilding, Ateliers JeanJoseph, Santo and Jean Ya will join designers Marc Thorpe and Brooks Atwood in re-working traditional materials to make one-of-a-kind pieces that will be unveiled on May 16 at the closing party. On May 14, there will be talks led by Cooper Hewitt's Matilda McQuaid with designers about the synergies between architecture and furniture. And on May 15, Sam Grawe, the editor-in-chief of *Dwell*, and Rama Chorpash, head of product design at Parsons, discuss design education and making the transition from designer to entrepreneur. On May 16, six designers examine the role of design in Mexico, New Zealand, France, Italy, and the United States. www.wanteddesignnyc.com

EXPOTENTIAL

Through installations located around downtown, ExpoTENTial seeks to harness the power of design to better the urban experience, whether bus stop shelters or sunken plazas. The event will feature a series

of ten labs in which curators and design teams work with non-profits and city agencies like the Parks Department and the Department of Information Technology to produce ideas for innovative design in New York that could influence city policy. The labs, produced by curators Julie Lasky, Anna Cosentino, and Shonquis Moreno and designers Tucker Viemeister, Jennifer Kinon and Smart Design, will address climate change, transportation, energy efficiency, and recycling. In NoHo, the Urban Alchemy Lab, a projection series produced with the NoHo Design District, will seek to change people's perception of the cityscape, while the Par Corps Lab will feature a video collage that examines ways in which design can promote social interaction. On May 15, event co-founder Laetitia Wolff, who's known for interdisciplinary projects like *Value Meal: Design and (Over)eating* will talk about urban design interventions and how they can revitalize New York at Chelsea's Terminal Warehouse. www.expotential.info

MAY

WEDNESDAY 4
LECTURES

Branko Lukic
Nonobject:
A Radical New
Approach to Design
6:30 p.m.
Cooper-Hewitt Design
Museum
2 East 91st St.
www.cooperhewitt.org

Liz Diller, Sylvia Smith,
Billie Tsien,
Signe Nielsen
Best in Show:
A Conversation with the
Architects of 21st Century
Lincoln Center
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Rem Koolhaas:
Festival of Ideas
Keynote
7:00 p.m.
Rosenthal Pavilion
Kimmel Center NYU
60 Washington Sq. South
www.newmuseum.org

SYMPOSIUM

Present Tense:
2011 DCrit Conference
1:00 p.m. to 7:30 p.m.
SVA Theater
333 West 23rd St.
www.dcrit.sva.edu/
conference2011

EXHIBITION OPENINGS

John Storrs:
Machine-Age Modernist
Grey Art Gallery
New York University
100 Washington Sq. East
www.nyu.edu/greyart

Juan Downey:
The Invisible Architect
List Visual Arts Center
MIT School of
Architecture + Planning
77 Massachusetts Ave.
Cambridge, MA
www.sap.mit.edu

THURSDAY 5
LECTURES

Jacques Herzog
Herzog & de Meuron
4:00 p.m.
Piper Auditorium
Harvard GSD
Cambridge, MA
www.gsd.harvard.edu

Bernard Tschumi
Center for Architecture's
Louis I. Kahn
Memorial Lecture
5:30 p.m.
University of Pennsylvania
Museum of Archaeology and
Anthropology
3260 South St.
Philadelphia
www.aiaphiladelphia.org

Laura Kurgan,
Steven Romalewski,
John Tauranac,
Matt Knutzen
Mapping the Cityscape:
New Needs, New Tools
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Jean-Louis Cohen
Architecture in Uniform:
Designing and Building for
the Second World War
6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

Todd Schliemann, Benjamin
Noriega-Ortiz, Scott Salvator,
Donald Albrecht
Great Escapes: New Designs
for New York Hotels
6:30 p.m.
Museum of the City of
New York
1220 Fifth Ave.
www.mcny.org

Mosette Broderick,
Paula Uruburu
Triumvirate: McKim, Mead &
White: Art, Architecture,
Scandal, and Class
6:30 p.m.
Lower East Side Tenement
Museum
108 Orchard St.
www.tenement.org

FRIDAY 6

LECTURES
Marcel Acosta, Harriet
Tregoning, Jim Stockard
A Tale of Two Cities:
The Local City and the
Federal City
6:00 p.m.
Piper Auditorium
Harvard GSD
Cambridge, MA
www.gsd.harvard.edu

High Line Artist Talk:
Kim Beck
6:30 p.m.
Bumble and Bumble
415 West 13th St., 3rd Fl.
212-206-9922
www.thehighline.org

June Williamson, Margot
Garant, Tom Cilmi, Don Monti
APA Arthur Kunz Memorial
Scholarship Breakfast:
Retrofitting Suburban
Downtowns
8:00 a.m.
Molloy College's
Republic Airport
Farmingdale, New York
www.apalongisland.org

Mamadou Diouf,
Rosalind Fredericks
The Art of Citizenship in
African Cities
9:00 p.m.
Wood Auditorium, Avery Hall
Columbia University GSAPP
www.arch.columbia.edu

EVENT

APA New York Metro Chapter
2011 Student Presentations
6:00 p.m.
Lipton Auditorium,
D'Agostino Hall
NYU Law School
110 West 3rd St.
www.nyplanning.org

SATURDAY 7
LECTURE

Christopher Benninger, Arjun
Appadurai, Kenneth
Frampton, Victoria Marshall
Designing in Context: Ideas
for 21st Century Indian Cities
12:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

EVENTS

Art Deco Walking Tour
11:00 a.m.
Angell Memorial Park in Post
Office Square
Boston
www.bostonpreservation.org

Where is Chinatown?
Narrative Remappings
11:00 a.m.
Museum of Chinese
in America
215 Centre St.
www.mocanyc.org

EXHIBIT CLOSING

Spring 2011 Hideo Sasaki
Distinguished Visiting Critic
Exhibition: Stefan Behnisch,
Behnisch Architekten and
Thomas Auer, Transsolar
KlimaEngineering
McCormick Gallery
Boston Architectural College
320 Newbury St.
Boston
www.the-bac.edu

MONDAY 9

LECTURES
Filipe Themudo Barata,
Fernando Branco Correia,
Joao Rocha
The Portuguese
Architectural Heritage
and the Islamic World:
the Gulbenkian Project
5:00 p.m.
Building 3-133
MIT School of Architecture +
Planning
77 Massachusetts Ave., 7-231
Cambridge, MA
www.sap.mit.edu

Christopher Benninger
Oculus Book Talk: Letters
to a Young Architect
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Al Appleton
Hydraulic Fracturing and
New York's Water Supply
6:30 p.m.
Museum of the City of
New York
1220 Fifth Ave.
www.mcny.org

TUESDAY 10

LECTURE
Cathleen Schine and
Adam Gopnik in
Conversation on Place
in Their Work
6:30 p.m.
Museum of the City of
New York
1220 Fifth Ave.
www.mcny.org

Sarah Coffin, Ruth Peltason,
Nicolas Luchsinger
Reflecting Personalities:
Jewelry on the Famous and
Its Impact on Design
6:30 p.m.
Cooper-Hewitt Design Museum
2 East 91st St.
www.cooperhewitt.org

EVENT

Municipal Art Society
of New York Tour:
Downtown,
Where New York Began
12:30 p.m.
Downtown Information Center
55 Exchange Pl.
www.mas.org

WEDNESDAY 11
LECTURE

Paul Goldberger,
Kenneth T. Jackson,
Phyllis Lambert,
Dinu Bumbaru
Debating New York's Skyline:
Evolving or Embalmed?
6:30 p.m.
Proshansky Auditorium
365 Fifth Ave.
www.mas.org

THURSDAY 12
LECTURES

Firth Fabend
Life in New Amsterdam:
1624-1664
5:00 p.m.
Museum of the City of
New York
1220 Fifth Ave.
www.mcny.org

Andrea Bernstein
Back of the Bus:
A Panel Discussion
on Mass Transit, Race,
and Inequality
8:30 a.m.
Jerome L. Greene
Performance Space
44 Charlton St.
www.transportationnation
.org

FRIDAY 13

LECTURE
Maria Ioaniddou
The Acropolis
Restoration Project
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

SATURDAY 14
EVENT

GSAPP End of
Year Exhibit
5:00 p.m.
Avery Hall
Columbia University GSAPP
www.arch.columbia.edu

WITH THE KIDS

ARCHIKIDS
10:15 a.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

EVENT

Municipal Art Society of
New York Tour:
Jazz Age Towers of
Midtown
11:00 a.m.
South West corner of
Lexington Ave. & 43rd St.
www.mas.org

TUESDAY 17
LECTURES

Susannah Drake,
Stephen Cassell,
Matthew Urbanski,
L. Bradford Perkins,
Ben Gilmartin
2011 Design Awards Panel:
Urban Design
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Julian Adams
Cold War Architecture
8:00 p.m.
National Arts Club
15 Gramercy Park South
www.thenationalartsclub.org



COURTESY RISD MUSEUM

BUILDING BLOCKS:
CONTEMPORARY WORKS FROM THE COLLECTION

RISD Museum
224 Benefit St., Providence, RI
Through March 25

A new show at the Rhode Island School of Design's museum explores how architecture can be the most basic building block of a piece of art through the eyes of a range of contemporary artists including R. Buckminster Fuller, Sol LeWitt, Christian Marclay, Ron Nagle, Jan Schoonhoven, Mimi Smith, Sarah Sze, and Shirley Tse. Some of the works here are actual buildings, while others look more indirectly at the relationship between spaces, shapes, and volumes.



COURTESY METROPOLITAN MUSEUM OF ART

ALEXANDER MCQUEEN:
SAVAGE BEAUTY

Costume Institute at Metropolitan Museum of Art
1000 5th Ave., New York
Through July 31

His art was fashion, his canvas was the human body, and his tools were textiles. Fashion icon Alexander McQueen is being posthumously honored with a new exhibit at the Met's Costume Institute. Featuring 100 ensembles and 70 accessories, including his famous bumster trouser, kimono jacket, and three-point "origami" frock coat. McQueen, who was also the head designer for Givenchy for several years, was well known for his theatrical runway shows, romantic clothing designs, and precision tailoring and patternmaking. The exhibit showcases recurring themes seen in his work, including the Victorian Gothic period and the designer's own Scottish heritage.

WWW.ARCHPAPER.COM



COURTESY LIBRARY OF CONGRESS EAMES COLLECTION

RESEATING EAMES

The Story of Eames Furniture
Marilyn Neuhart
Die Gestalten Verlag, \$199

Designer-writer Marilyn Neuhart's *The Story of Eames Furniture*, a weighty 800-page, two-volume work with more than 2,500 illustrations, recently joined the many publications that document the canonical work produced by Charles and Ray Eames from 1941 to 1978. The book is an exhaustive account of the Eameses' groundbreaking furniture designs in molded plywood, bent

and welded wire, fiberglass, cast aluminum, and other materials—from their home experiments in molded plywood to the mass-produced furniture manufactured by Evans Products, and since 1948, by Herman Miller (Vitra manufactures Eames designs in Europe). The first half of volume one, *The Early Years*, is devoted to biographical material about Charles and Ray, their staff,

and key colleagues (Eero Saarinen and John Entenza) who were influential in the evolution of their design practice. The remaining sections focus on the Eameses' design work from 1941 through 1947. Volume two, *The Age of Herman Miller*, picks up the story at the moment when Herman Miller became the manufacturer of Eames furniture. Every Eames design

The Graphic Room at the Eames office in Los Angeles.

introduced by Herman Miller from 1948 to 1978—seating, storage, and tables—is presented.

Apart from being a comprehensive catalogue of Eames furniture, Neuhart primarily intends her work as a corrective to what she claims has been the mythologizing and “deification” of the couple's professional and personal lives. Charles Eames is shown alone on the slipcase, a clear signal that *The Story of Eames Furniture* is his story, not a tale of collaboration between Charles and Ray Eames, as other authors have argued. In what had originally been a portrait of the couple, Ray's image has literally been erased, an apt metaphor for the tone and message of this book. (Remarkably, only the pre-marriage material about Ray Kaiser is referenced in the index; there is no entry for Ray Eames.)

The Eameses' interest in furniture was predicated on designing for mass production, a process that requires many hands and minds to transform a prototype into an industrially produced object. In addition to compiling a chronology of furniture, the author has made it her mission to give credit to those on the Eameses' staff who contributed to this process—credit that was largely absent when the work was underway. Her account aims to deflate the “myth” of Charles as the primary design force behind the furniture, and relegates Ray's role to little more than flower-arranger, hostess, and sometime color consultant. Among the employees of the Eameses, Don Albinson and Harry Bertolia receive the greatest credit for the design of signature Eames

seating products. Don Albinson is identified as the lead designer of the Sofa Compact, the wire mesh chair, the Eames lounge chair, and the cast Aluminum Group chair, among others. To underscore the view of former Eames Office employee Parke Meek (presumably shared by Neuhart), that “Without Don Albinson there would never have been a Charles Eames,” the author designates nearly 150 pages as “Eames Furniture: The Albinson Years.” Bertolia—as reported to Neuhart by Albinson, and staff member Fred Usher—is credited with designing the form and structural system of the molded plywood chair.

The author makes it clear that her narrative is that of an eyewitness, an insider's account, unencumbered by the scholar's reliance on “second- and third-hand sources.” Her husband John Neuhart, who assisted with this book, worked at the Eames office from 1957–1961. Together, the Neuharts collaborated on *Connections*, a traveling exhibition about the Eameses' design practice, which opened in 1976 at the University of California, Los Angeles; and after Charles Eames' death, with Ray Eames on *Eames Design* (1989), a survey of Eames office work in which the staff for each project was listed. As a duo, the Neuharts also wrote *Eames House* in 1994.

The Story of Eames Furniture, through interviews with former staff and other associates, reconstructs a sense of the day-to-day work involved in refining design, inventing molding devices, experimenting with glues and upholstery techniques, and a myriad of other steps required to ready a prototype for

Cinema Obscura

The Filming of Modern Life: European Avant-Garde Film of the 1920s
Malcolm Turvey
MIT Press, \$29.95



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In the Pixies' song “Debaser,” Frank Black repeats, “I am un chien andalucia.” Years after first hearing it, I cued his screaming to that iconic surrealist film with “slicing up eyeballs.” With catchy melody, the pop song's texture and tempo leave rational comprehension behind for a romp in the now. In the newly released book, *The Filming of Modern Life*, Malcolm Turvey explores several avant-garde films that, like the Pixies, defy simple categorization.

Standard debates pit the avant-garde as a reaction against bourgeois agendas of rationality, utilitarianism, and conservative society. Turvey, who teaches film history at Sarah Lawrence College, finds this view overly simplistic. He sees the avant-garde united in exploiting alternative social and aesthetic practices but simply unable to agree how to execute their radical societal transformation. Citing wide-ranging scholarship, Turvey posits that the “avant-garde

was nevertheless a fundamentally bourgeois phenomenon acting out the contradictions of middle class existence.”

Turvey, using five categories from film theory, presents five “canonical” interwar avant-garde films that exemplify the complications of modernity and artistic conventions. In the 1910s artists began painting directly on celluloid to explore abstract moving color forms. Hans Richter in his 1921 film *Rhythm 21*, the earliest survivor of non-representational abstract animation, animates black and white rectangles “that force the viewer to attend to both figure and ground and the relationship between them” without any narrative reference.

Fernand Léger, taking fragmented spaces from painting to film, collaborated with Dudley Murphy in 1924 to produce *Ballet mécanique*, Turvey's prime example of pure cinema—cinema purified of its reliance on other art forms—a theme shared by all of Turvey's selection of avant-garde films. While Léger's jump cuts and close-ups may inflect a mechanical quality, Turvey

argues that the rhythmic focus on the plastic properties of everyday objects and people does not dehumanize but reveals an intrinsic sense of beauty. Even through frenetic montage, Turvey establishes a balance between the “fragmentation of perception in modernity” and the inherent beauty of objects.

Turvey calls *Entr'acte* (1924) Dada's “great work of negative destruction.” Francis Picabia and René Clair's collaboration superimposes extreme angles and shifts in scale, blatantly, or as Turvey maintains, antagonistically, confronting viewers. Turvey reveals that Clair consciously avoided regurgitating literary art on film in order to exploit the medium's inherently movement-driven possibilities. In this, the film is not entirely destructive but a harbinger of creativity.

Salvador Dalí's and Luis Buñuel's *Un Chien Andalou* (1929), with its iconic straight razor and eyeball, leads the narrative surrealism film category. Turvey states this film combines Dalí's obsession with the objectivity of **continued on page 29**

Left: Fernand Léger and Dudley Murphy's *Ballet mécanique*, 1924.

factory production.

Interspersed with these details are many anecdotes, often sharply critical of Charles and Ray, with plenty of gossipy detail. The author warns readers that they will learn intimate, "painful" details of Charles and Ray's life, as she whittles their formerly heroic stature down to human-size proportions. For this reader, the relentless criticism of the Eameses' lifestyle and character is a distraction from the story of Eames furniture. It seems there's always room for a new jab at Ray's quirks and shortcomings. Why tell us how long Ray took to get dressed? Or how many affairs Charles allegedly had? Do these stories add to our understanding of historically important furniture design?

The author over privileges her own interviews over many existing writings and interviews, disregarding, in text and bibliography, most relevant work published since 1995. For example, she excludes the Library of Congress/Vitra Design Museum exhibition catalogue, *The Work of Charles and Ray Eames: A Legacy of Invention* (Abrams, 1997), Eames Demetrios' *An Eames*

Primer (Universe, 2001), Pat Kirkham's *Charles and Ray Eames: Designers of the Twentieth Century* (MIT, 1995), and recent monographs and exhibition catalogs on others who figure prominently in her narrative, including Gregory Ain, Gilbert Rohde, and Eero Saarinen. Neuhart's interest is clearly in story, not history.

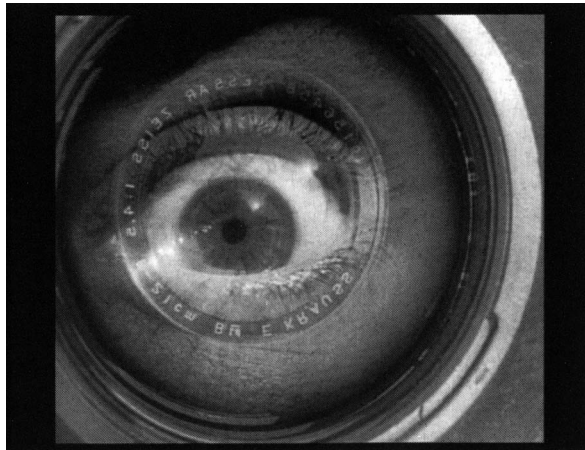
The second volume, *The Age of Herman Miller*, in addition to its comprehensive entries for each piece of Eames furniture produced by the company, also provides extended biographies of Herman Miller executives, as well as designer-colleagues George Nelson and Alexander Girard, who also produced work for Herman Miller. It was, therefore, perplexing to realize there were no photo credits listed for Herman Miller, and to read the author's note that for this volume she had no access to the company's archive. The company provided the explanation: "Ultimately this latest book should be considered on its merits—we believe there is little value to be found for serious students or practitioners of design." It appears that once company officials understood Neuhart's agen-

da—to significantly discredit the Eameses' design authorship, ascribing it instead to their staff—they withheld rights to publish photos from their corporate archive.

Those who care about scholarship and accuracy will be disappointed and frustrated by the many errors and general carelessness evident throughout. To locate Frank Lloyd Wright's "renowned" Fallingwater in Wisconsin—as Neuhart has—is merely one example of misinformation that casts doubt on the author's reliability. While the book obviously encompasses a vast amount of detail about the Eameses, their colleagues and associates, and about modernism's most celebrated furniture, the cumulative effect is an unsatisfying experience. The author's agenda precludes an objective exposition of Charles and Ray's real role in the design process and a cogent understanding of their design philosophy.

DESIGN HISTORIAN PHYLLIS ROSS IS AUTHOR OF GILBERT ROHDE: MODERN DESIGN FOR MODERN LIVING (YALE, 2009).

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Left: Dziga Vertov's *Man with a Movie Camera*, 1929.

Entr'acte, Turvey says, successfully portray the distraction of modern life because their scenes are not unified in narrative, character, time, or space. Contradictorily, he maintains that film, as a sequential art, cannot distract because images "are not standardly co-present." Despite collage, multiple exposures, and jump cuts, for Turvey only simultaneous occurrences in real time create distraction or shock of modern life. And shock, Turvey maintains, alone is not enough to link "the perceptual experience of film and modern environments."

Turvey summarizes each film and provides a number of stills to provide a basis from which to follow his argument. Even by his account they barely capture the essence of the films. The films certainly break from convention and explore the medium's possibilities without recourse to previous narrative forms, so much that they are, at times, nearly incomprehensible. Ultimately, the best thing about *Filming of Modern Life* is that it encouraged me watch the films again.

JAMES WAY WRITES FREQUENTLY FOR AN.

CINEMA OBSCURA continued from page 28 machinic rationalism, as devoid of "artistic pretensions," with the workings of "internal mental processes" to document the artist's reality. However, one wonders how far Dali's reality veers. Turvey applauds the conventional use of "continuities of action, character, and mise-en-scene" to ground viewers, only to "frustrate those expectations" through spatial and emotional discontinuity.

Man with a Movie Camera (1929) heads Turvey's fifth genre—"innovative documentaries about cities," or "city symphonies." Dziga Vertov filmed scenes of everyday life—domestic, work, street life, and leisure

activities—and mixed them with mechanical gears, train wheels, and engines. Frequently juxtaposing a camera lens with a human eye, Vertov makes no ambiguity about the conflation of man and machine while clearly championing industrial efficiency. Turvey notes Vertov is "working with the machine rather than becoming one," as in *Ballet mécanique*, because Vertov's machinic operation is more organic in that it supports a common social goal, specifically Communism.

By focusing so acutely on modernity more than modern life, Turvey leaves much room for discussing representations of life in the modern city, Vertov's especially. *Ballet mécanique* and

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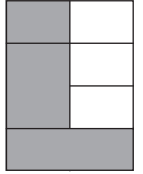
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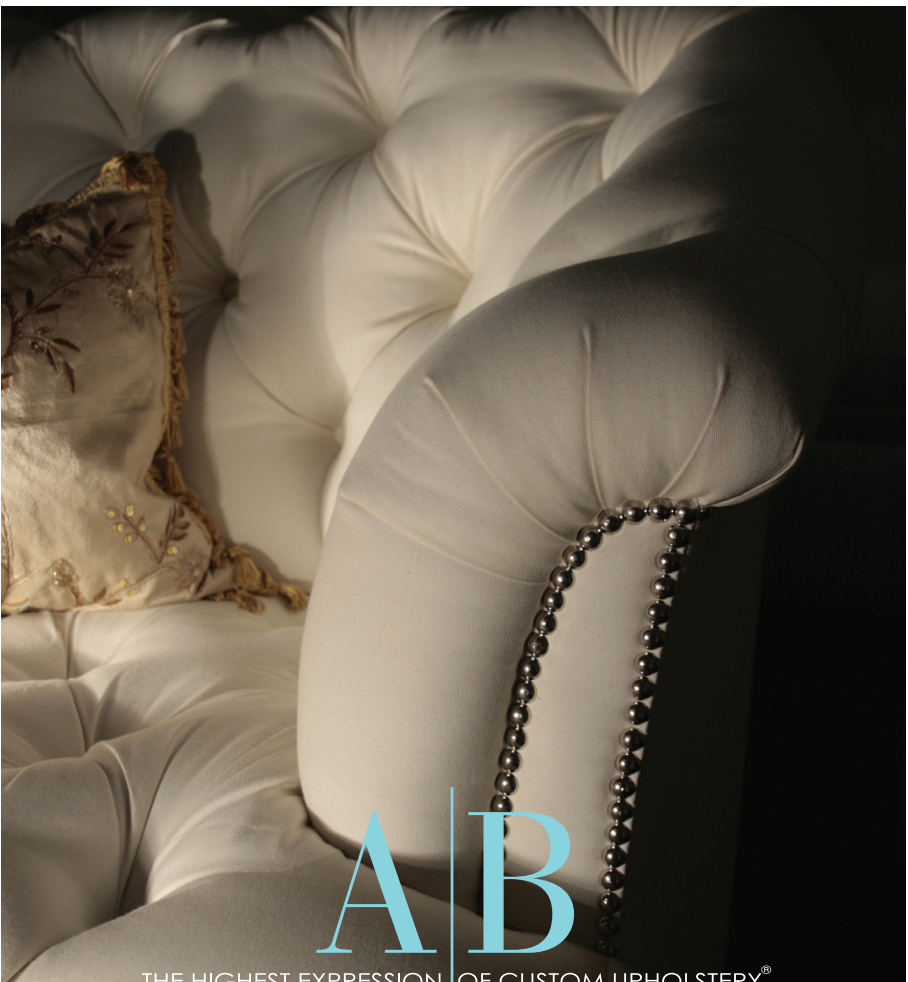


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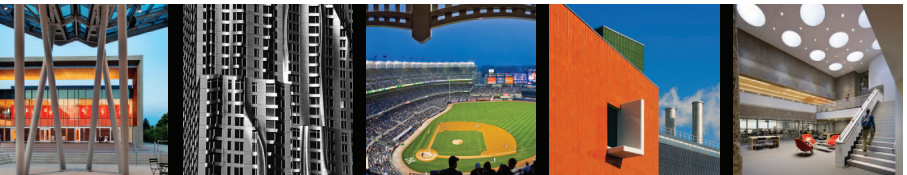


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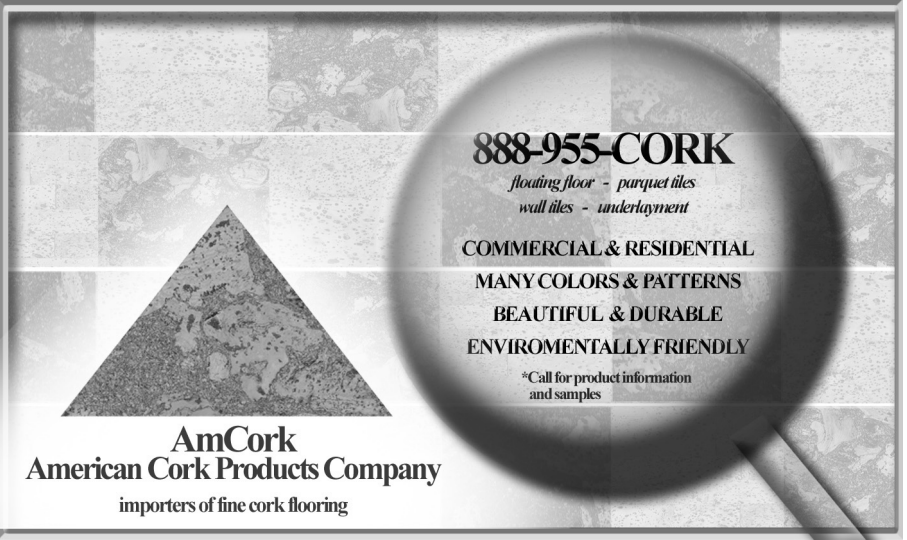
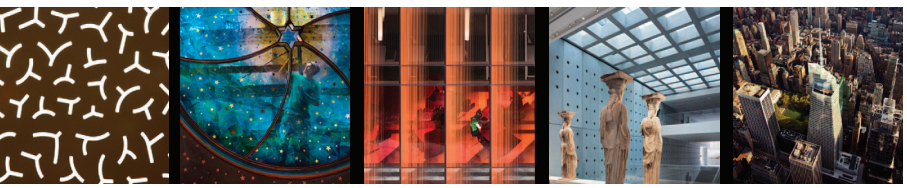
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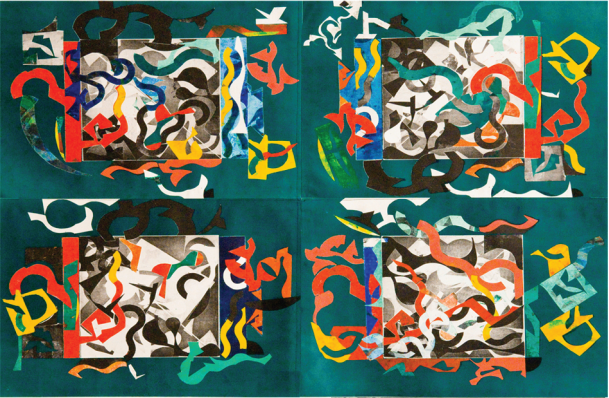


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TOM STOELKER

VITAL VENTURI

Amid the grand chateaux and stately villas of Chestnut Hill rests the unassuming Vanna Venturi House. On an early spring afternoon, two visitors cautiously crept past melting mounds of snow to have a look. It's a sight all too familiar to the current owner Agatha Hughes, whose parents purchased the house from Robert Venturi in 1973. Interlopers are as much a part of the landscape as the arc of crabapple trees bordering one side of the property.

Hughes' father was a historian of

modern technology at the University of Pennsylvania, and her mother was an editor and ceramicist. Together the couple wrote *Lewis Mumford: Public Intellectual*. The family's decorating taste leaned toward cozy academic clutter. And so it has remained. In the bedroom, her father's box set of Robert Musil's *The Man Without Qualities* still sits on the bedside table, while in the living room an old oil portrait of a family ancestor stares down his nose at a Lebbeus Woods drawing and a three-panel color illustration by Rem Koolhaas.

But the primary work of art remains the house itself, and careful maintenance is an ongoing mission. Hughes is currently on the hunt for the small metal clasps that fasten the drawstrings on the canvas shades. For every need, like replacing the large plate glass window at the center of the portico, she calls Venturi.

Having the architect's advice has its benefits and its drawbacks. When Venturi told Hughes that the house was beginning to show its age and advised a new paint color, she had five large swatches painted onto the front. The architect picked a color and the painters got to work. With the paint purchased and the facade partly done, the architect sped up the driveway to say it was all wrong and

he had another idea. Venturi had spent a considerable amount of time determining the color of a lentil, and the gray with a tinge of green took on a cooler hue.

Hughes says that the architect rarely looks at the house without having minor regrets about technical issues. Such perfectionism prompted her to invite Venturi and his wife Denise Scott Brown to enjoy the house with a bit more distance. It was five o'clock on a summer evening, and she set up a little café on the front drive and poured glasses of wine. Soon Venturi began to reminisce about the years he once lived there. "And after a while," Hughes recalled, "he began to say 'It's all right, maybe it's not so bad.'"

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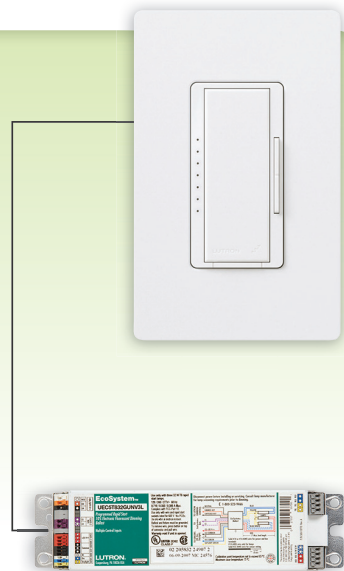
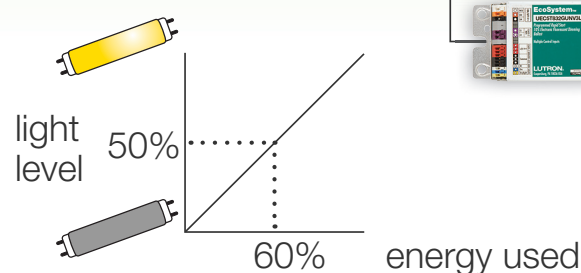
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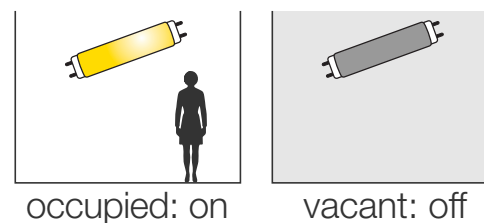
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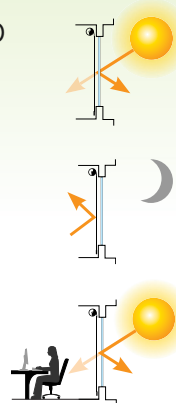
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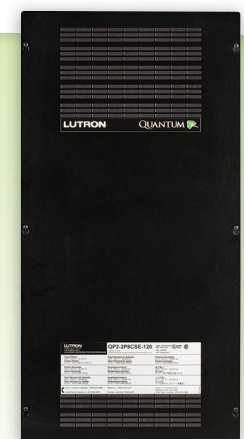
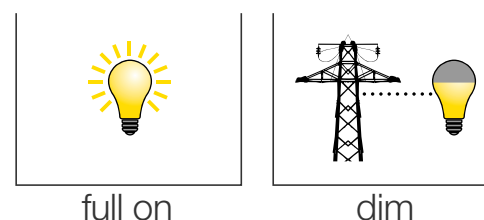
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